

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY
MONROE STREET AT SCOTTWOOD AVENUE

CATALOGUE

A SPECIAL EXHIBITION OF
ANCIENT AMERICAN ART

IN GALLERIES IV, VI, VIII AND VIIIA
DECEMBER 9, 1928 TO JANUARY 27, 1929

PREFACE

THOUGH this is called the New World, yet in the Americas there existed in remote antiquity, a culture producing an art which stirs the appreciation of the initiated.

Strangely enough this is the first loan exhibition of Pre-Columbian Art in the United States—and the fourth in the world. The others were held in Madrid 1893, London 1920, and Paris 1928, the latest being a great exposition of the ancient art of the Americas in the Palace of the Louvre, Paris, in May and June of this year.

The present exhibition was made possible by the understanding co-operation of The American Museum of Natural History, New York; The Brooklyn Museum; The Brummer Gallery, New York; The Carnegie Museum, Pittsburgh; The Carnegie Institution, Washington, D. C.; The Davenport Public Museum; The Detroit Institute of Arts; Mr. A. Gallatin, New York; Mrs. Julius Haass, Grosse Point, Michigan; The Museum of Decorative Art, Palace of the Louvre, and The Museum of the Trocadero, Paris; The Museum of Anthropology of the University of Michigan; The Museum of the University of Pennsylvania; The Ohio State Archaeological and Historical Society, Columbus; The Peabody Museum, Harvard University; The Smithsonian Institution, Washington, D. C.; Mr. I. N. Phelps Stokes, New York; The Toledo Scale Company; Mrs. Hannah Vosper, Ann Arbor, Michigan.

It has been the desire of The Toledo Museum of Art to bring together as many and as varied objects of strange and curious beauty in shape, form, line, color and pure design from that mysterious past of our Western hemisphere as could bear transporting without danger of serious damage.

These objects speak to us of the manners, customs, religions and superstitions, the serious thought and the humor of races whose origin and history are still unknown.

The names by which these ancient civilizations are called are words with which to conjure, as Aztec, Toltec, Nazca, Inca, and Maya.

The architecture of these peoples, as constantly disclosed to us by the archaeologists, is amazing in its massive conception, its solidity of structure and its sophistication of conventionalized decoration.

Their architecture was adapted to their needs and born of their ingenuity to surmount physical limitations. By coincidence the present limitations of space have caused the architects of our time to develop in our purely American skyscraper something similar to the form of these ancient monuments.

The recent discoveries all over the world of the evidences of peoples long lost in the haze of antiquity, under encroaching waters, within tangled forests, and beneath shifting sands disclose that even in the primitive there was a desire for beauty which is proof that their motivating impulse was not born of pure necessity but evolved from a certain dignity of purpose.

For their gracious assistance in making this exhibition possible, The Toledo Museum of Art thanks: Mrs. Wm. Allen, Dr. A. Avinoff, Mr. Hubert D. Bennett, Mr. Joseph Brummer, Mr. Frank F. Bunker, Dr. Stewart Culin, Abbe E. Dimnet, Mrs. Harry F. Evans, Mr. Clyde Fisher, Mr. A. Gallatin, Mr. H. R. Goodwin, Dr. Carl Guthe, Dr. L. L. Gutmann, Mrs. Julius S. Haass, Dr. Edgar L. Hewett, Mrs. Edgar L. Hewett, Dr. Wm. H. Holmes, Dr. Walter Hough, Dr. Neil M. Judd, Miss Jane McHugh, Mr. Benjamin March, Dr. J. A. Mason, Mr. Fernando Molina, Dr. Sylvanus G. Morely, Mr. Edward K. Putnam, Dr. Edward Reynolds, Monsieur Georges Henri Riviere, Dr. L. S. Rowe, Dr. Alexander Ruthven, Monsieur Georges Salles, Dr. George H. Sherwood, Mr. Harry C. Shetrone, Mr. A. L. Spitzer, Mr. I. N. Phelps Stokes, Dr. Alfred M. Tozzer, Dr. W. R. Valentiner, Major Valentini, Miss Edna Vosper, Mrs. Hannah Vosper, Mr. Paul A. F. Walter, Mr. A. Wetmore, Dr. C. C. Willoughby, Dr. Clark Wissler.

C A T A L O G U E

LENT BY THE AMERICAN MUSEUM OF NATURAL HISTORY

NUMBERS 1 TO 91 INCLUSIVE

1. LARGE BOWL painted outside with lattice border in brown and yellow on a red ground.
Valley of Mexico, Mexico.
Note: The present city of Mexico which was known as Tenochtitlan is located in the Valley of Mexico.
2. BOWL painted red with reptile motifs in brown.
Valley of Mexico, Mexico.
3. RED CUP or standard, decorated in black.
Valley of Mexico, Mexico.
4. LARGE HICCARA or jar, decorated with designs in incised lines.
Tuxpan, State of Vera Cruz, Mexico.
5. POTSHERD ornamented with border of concentric circles.
San Miguel Nonoalco, Valley of Mexico, Mexico.
6. CLAY FIGURE of a woman.
Atoyac, State of Oaxaca, Mexico.
7. CLAY FIGURE with headdress, necklace and ear plugs (see Number 289).
San Simon, Valley of Mexico, Mexico.
8. SMALL CLAY PORTRAIT HEAD.
Teotihuacan, Valley of Mexico, Mexico.
9. SMALL CLAY PORTRAIT HEAD with bonnet-like headdress. Notice how it differs in racial characteristics from Number 8.
Teotihuacan, Valley of Mexico, Mexico.
10. BOWL decorated in red and black with encircling spirals and geometric line motifs.
Texcoco, Valley of Mexico, Mexico.
11. JAR, light ware, decorated in red, brown and black. It was found under the floors of a ruined Pueblo.
State of Chihuahua, Mexico.
12. SMALL TOY VESSEL on a base.
San Simon, Valley of Mexico, Mexico.
13. FRAGMENT OF TERRA COTTA FIGURE decorated with fret, steps and circles.
San Simon, Valley of Mexico, Mexico.

C A T A L O G U E

14. PORTION OF RED BOWL with band of orange, black and white, in a rhythmic wreath and flower design.
Tepeaca, State of Puebla, Mexico.
15. SEATED MALE FIGURE HOLDING A BOWL. A fine piece of character delineation, bold, simple and direct.
Pueblo Teuchitlan, State of Jalisco, Mexico.
16. STONE FIGURE, evidently an animal, seated with elbows on knees.
Probably Nicaragua, Central America.
17. STONE BEAR seated and eating with both paws at his mouth.
A very amusing figure.
Costa Rica, Central America.
18. TERRA COTTA BOWL FRAGMENT. Animal design in dark red.
Cholula type, State of Puebla, Mexico.
19. TERRA COTTA PLATE decorated in black and dark red with bird or fish design.
Cholula type, State of Puebla, Mexico.
20. TERRA COTTA TRIPOD VESSEL with symbolic design in brown and red.
Cholula type, State of Puebla, Mexico.
21. TERRA COTTA TRIPOD VESSEL decorated with black lines, curves and circles.
Cholula type, State of Puebla, Mexico.
22. TERRA COTTA TRIPOD VESSEL with foot rattle.
Cholula type, State of Puebla, Mexico.
23. RED PITCHER decorated with black.
Central Mexico.
24. RED JAR in the form of a fat, squat animal.
Western Mexico.
25. CARVED STONE FIGURE of a man standing and wearing a peaked hat.
From an old grave in Costa Rica, Central America.
26. POTSHERD, tripod bowl, decorated with a bird, on which the shading follows the contour of the body.
Valley of Mexico, Mexico.
27. LARGE STONE METATE or corn mill in the shape of a puma. On the metate, grain was ground with a stone roller operated by hand. These utensils were usually beautifully designed.
Chiriqui, South America.

C A T A L O G U E

28. STONE CARVING, head of a man with interesting flat head-gear decorated with a fluted design. The face is very simple in type, but with well drawn realistic ears and ear plugs. Probably Maya.
Vicinity of Cartago, Costa Rica, Central America.
29. STONE YOKE. Cast. The use to which these stone yokes were put is problematical although there are many theories.
Agostadero, near Campoallan, Mexico.
30. DETAIL OF ARCHITECTURAL DECORATION. Cast.
Palma, Colombia, South America.
31. POTTERY HEAD of an old man whose wrinkles together with his headdress and huge ear plugs form an interesting design.
San Juan Teotihuacan, Valley of Mexico, Mexico.
32. SMALL POTTERY PORTRAIT head with headdress. Open mouth showing teeth.
San Juan, Teotihuacan, Valley of Mexico, Mexico.
33. SMALL POTTERY PORTRAIT HEAD.
San Juan Teotihuacân, Valley of Mexico, Mexico.
34. HEAD OF MAYA STYLE. Well modeled with head covering, ear plugs, and eyes with groove and perforation.
Source undetermined.
35. HEAD OF MAYA STYLE. Well modeled with high headdress, ear plugs, and eyes with groove and perforation.
Source undetermined.
36. HEAD OF MAYA STYLE. Well modeled, with high headdress, ear plugs, and eyes with groove and perforation.
Source undetermined.
37. HEAD OF MAYA STYLE. Well modeled, with high headdress, ear plugs, and eyes with groove and perforation.
Source undetermined.
38. WIDE BOWL. Light red, with cream colored band of hieroglyphs making a beautiful design.
Mexico.
39. SPINDLE WHORL of clay with incised pattern.
Mexico.
40. HUMAN HEAD in terra cotta. This little head has an amusing profile with a Roman nose and protruding lips.
Mexico.

C A T A L O G U E

41. HUMAN HEAD, terra cotta, deeply perforated eyes.
Mexico.
42. HUMAN HEAD with headdress and ear plugs in terra cotta.
Mexico.
43. POTTERY HUMAN HEAD with a turban. He has a wide nose
and large lips.
Mexico.
44. SPINDLE WHORL with finely carved band in an intricate design.
Mexico.
45. STONE AZTEC IDOL with towering headdress in architectural
form.
Mexico.
46. CAST OF SLAB of stone sculpture of early Zapotecan period
showing rulers seated upon thrones before an altar.
Montealban, Oaxaca, Mexico.
47. CAST OF STONE BOWL. The handles, conventionalized heads
and human faces, form part of the all over design of scrolls.
Uloa Valley, Honduras, Central America.
48. CAST OF FACE MASK. These masks were used in tribal cere-
monies.
Vera Cruz, Mexico.
49. CAST OF FACE MASK with a tenon at the back for support or
attachment.
Oaxaca, Mexico.
50. CAST OF FACE MASK with a bee in relief.
Valley of Mexico, Mexico.
51. CAST OF LARGE STONE CELT decorated with a carved face. A
celt is a weapon or implement resembling a chisel or ax.
Puebla or Mixteca, Mexico.
52. CLAY TABLET with human and animal figures.
Chile, South America.
53. POTTERY VESSEL painted red and decorated in yellow and black
idol motifs, with extended ornate tongue and reptile body.
Nazca, Peru, South America.
54. POTTERY VESSEL decorated in relief with four warriors armed
with spears, one of whom bears a trophy.
Salaverry, Peru, South America.

C A T A L O G U E



NUMBER 69

PERU, SOUTH AMERICA
LENT BY THE AMERICAN MUSEUM OF NATURAL HISTORY

BLACK JAR

55. POTTERY BOTTLE, dark ware, four panels with decorated human figures against the background which is cut away leaving the figures in relief. The neck of the bottle consists of a conventionalized human head.
Trujillo culture, Peru, South America.
56. POTTERY BOTTLE, light ware. A beautiful creamy color with surface decoration in high relief. On the left a masked warrior holding the Peruvian Atlatl, or throwing stick, with extra darts, approaches a bird deity known as the Condor God.
Trujillo culture, Peru, South America.
57. POTTERY VESSEL, light ware. A man seated, his head bound in a turban, red scrolls.
Trujillo culture, Peru, South America.
58. JAR with double spout decorated in red with a masked figure with wings, shield, and spear.
Trujillo culture, Peru, South America.
59. POTTERY VESSEL of light ware in the form of a tropical fruit or vegetable. The neck of the bottle is a grotesque head probably a wild cat with open mouth.
Peru, South America.
60. POTTERY VESSEL in the shape of a human form with headdress and a necklace of amulets.
Chimbote, Peru, South America.
61. POTTERY VESSEL of terra cotta in the form of the Corn God. Kernels of corn and ears of corn are used in a most interesting all over design.
Peru, South America.
62. DOUBLE WHISTLING JAR of pottery with human head and cut-away panels showing condors and fish in relief.
Trujillo culture, Peru, South America.
63. JAR, a parrot with white feet. The simplified form shows an amazing sophistication of design.
Chimbote, Peru, South America.
64. JAR of terra cotta decorated in yellow. The shape of a human form with a puma head on the headdress.
Chimbote, Peru, South America.

C A T A L O G U E

65. JAR in form of wildcat sticking out his tongue, decorated in white and brown.

Caudevilla, Peru, South America.



NUMBER 71

TEXTILES

PERU, SOUTH AMERICA
LENT BY THE AMERICAN MUSEUM OF NATURAL HISTORY

C A T A L O G U E

66. BLACK JAR with four grotesque animals carved in panels on the upper part. An interesting example of space breaking. Notice the balance of the designed tongues and tails.

Recuay, Peru, South America.



NUMBER 92

STONE HEAD

COSTA RICA, CENTRAL AMERICA
LENT BY THE BROOKLYN MUSEUM

C A T A L O G U E

67. DARK WARE JAR decorated in relief with conventionalized human forms with condor headdresses.

Coast of Peru, South America.

68. JAR in the form of a bird with a snake in its mouth.

Chillon, near Lima, Peru, South America.



NUMBER 95

MEXICO

ALABASTER VASE

LENT BY THE BRUMMER GALLERY

69. BLACK JAR with double spout. The seated figure of a man. A large tassel hangs over his left shoulder. He has a realistic portrait face and highly conventionalized body with extremities following the shape of the jar in low relief.

Peru, South America.

70. PORTRAIT JAR. A very fine head with strong features. The man wears a high headdress, the huge ear plugs making a fine balance.

Peru, South America.

71 to 91, inclusive. THE ANCIENT TEXTILES from Peru show weavings similar to those known to us today. The beauty and sophistication of design found on these textiles is amazing. Fish, flesh and fowl of South America are the motifs used in the most conventionalized form. One finds bird motifs, fish motifs, animal motifs and human figure motifs in many variations and combinations. In some cases they are so simplified that they appear almost geometrical.



NUMBER 119

POTTERY FROG

URAMITA, REPUBLIC OF COLOMBIA, SOUTH AMERICA
LENT BY THE CARNEGIE MUSEUM

LENT BY THE BROOKLYN MUSEUM

NUMBERS 92 AND 93 INCLUSIVE

92. STONE HEAD. This great primitive head with its simple planes, huge features in which the ears are but symbols, is a masterpiece of the past.

Costa Rica, Central America.

93. LARGE STONE METATE (see description, Number 27).

Costa Rica, Central America.

C A T A L O G U E

LENT BY THE BRUMMER GALLERY

NUMBERS 94, 95, 96

94. SIXTEEN SMALL HARD STONE IDOLS. Beautifully carved in conventionalized forms, the colors ranging from cream to dark green.

Mexico.



NUMBER 124

PERUVIAN GOLD FIGURE

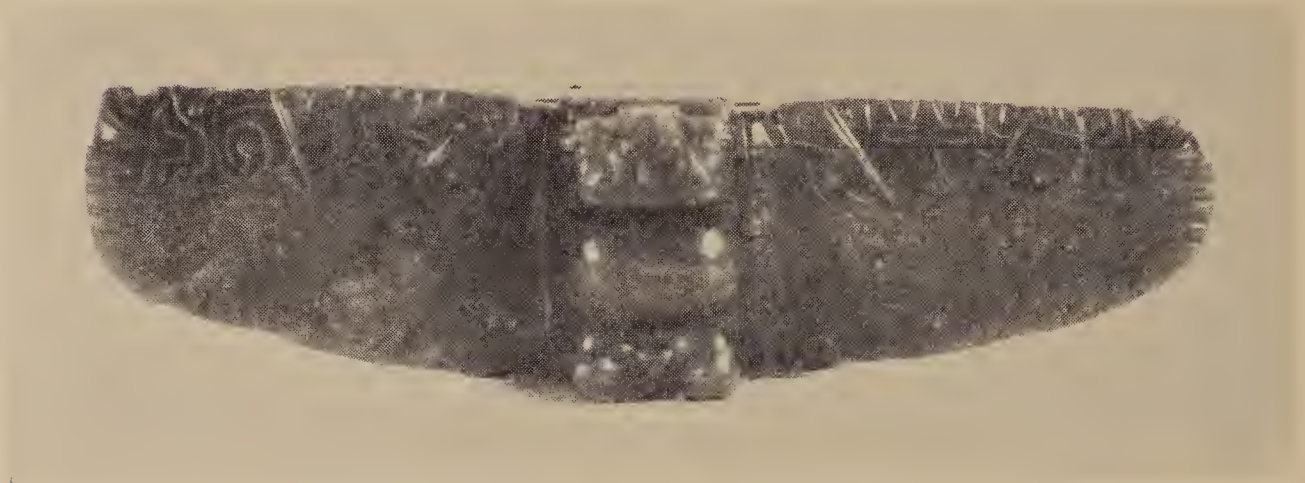
PROVINCE CUNDINAMARCA, COLOMBIA, SOUTH AMERICA

LENT BY THE CARNEGIE MUSEUM

95. ALABASTER VASE.

Mexico.

96. THREE NARROW STRIPS OF TAPESTRY, one with a fish motif and two showing the human figure motif.
Peru, South America.



NUMBER 128

JADEITE AMULET

NICOYA, PACIFIC COAST OF COSTA RICA, CENTRAL AMERICA
LENT BY THE CARNEGIE MUSEUM

LENT BY CARNEGIE MUSEUM

DEPARTMENT OF THE CARNEGIE INSTITUTE

NUMBERS 97 TO 158 INCLUSIVE

97. POTTERY SPOON, conventionalized alligator's head for a handle.
Costa Rica, Central America.
98. POTTERY SPOON, conventionalized animal handle.
Costa Rica, Central America.
99. POTTERY SPOON, grotesque human head handle.
Costa Rica, Central America.
100. POTTERY SPOON with animal handle.
Costa Rica, Central America.
101. POTTERY SPOON, grotesque human head handle.
Costa Rica, Central America.
102. POT, tripod with handle, animal's head decoration.
Costa Rica, Central America.
103. POT, tripod, grotesque heads as legs.
Costa Rica, Central America.
104. POT, tripod, grotesque figure modeled on shoulder, handle.
Costa Rica, Central America.

C A T A L O G U E

105. Pot, tripod, grotesque figure modeled on shoulder, handle.
Costa Rica, Central America.
106. Bowl, two handles, four faces modeled on shoulder.
Costa Rica, Central America.



NUMBER 161

NAZCA, PERU, SOUTH AMERICA
LENT BY THE DAVENPORT PUBLIC MUSEUM

COLORS POT

C A T A L O G U E

107. BOWL, two frog-like animals modeled on shoulder, two handles.

Costa Rica, Central America.

108. BOWL, animal face modeled on shoulder, one handle.

Costa Rica, Central America.



NUMBER 172

POTTERY FUNERARY URN

OAXACA, MEXICO

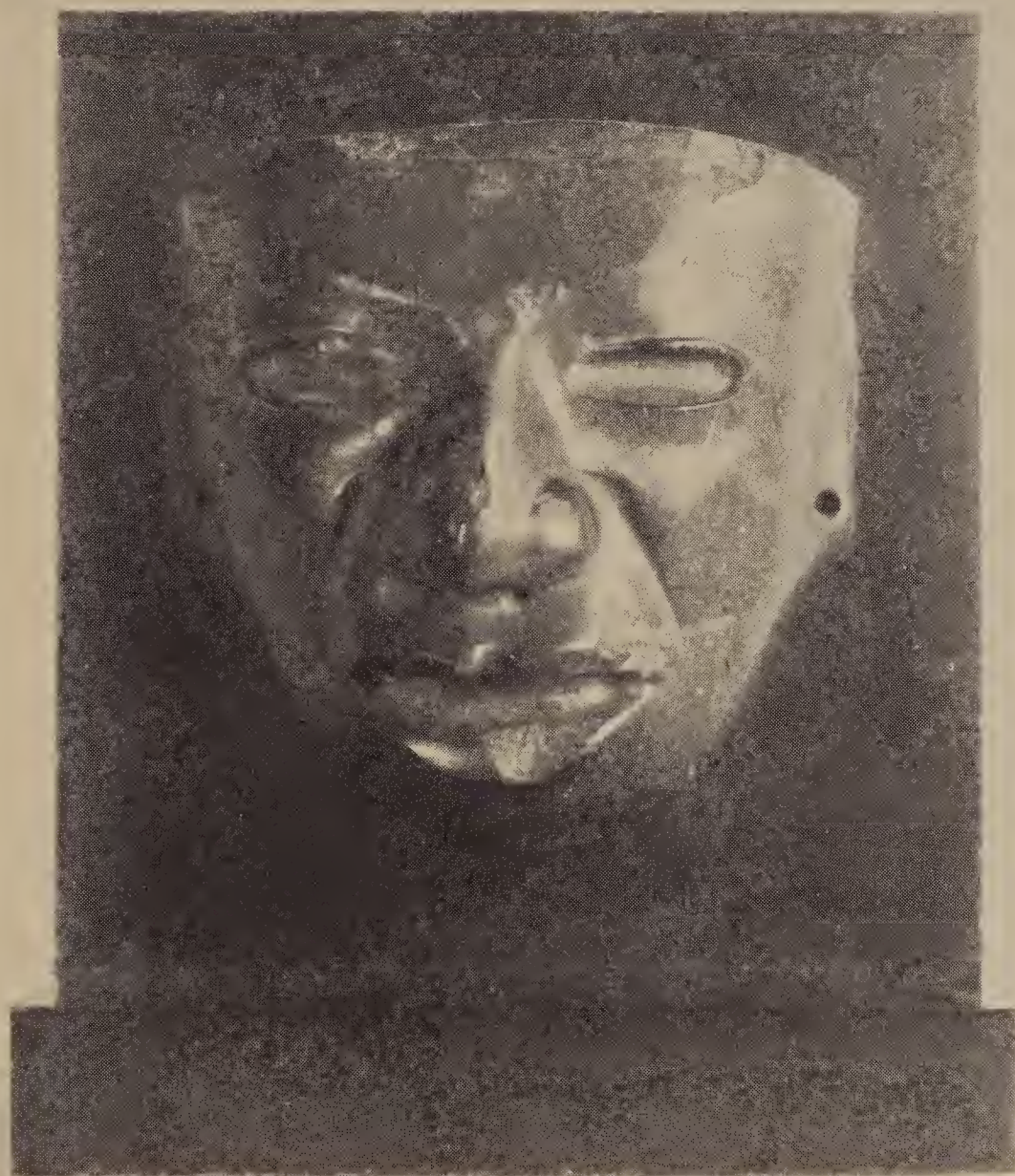
LENT BY THE DETROIT INSTITUTE OF ARTS

C A T A L O G U E

109. POTTERY STAND with protuberances on the edge forming a pattern.

Costa Rica, Central America.

Note: Numbers 102 to 109 were taken from the stone cist graves of the Ancient Guetare culture on the highlands of Costa Rica.



NUMBER 176

GREEN STONE MASK

MEXICO

LENT BY MR. A. GALLATIN

110. FROG-LIKE ANIMAL POT.

Nicoya, Pacific Coast of Costa Rica, Central America.

111. BOWL, painted, bird modeled in round.

Nicoya, Pacific Coast of Costa Rica, Central America.



NUMBER 187

GOLD AMULETS AND ORNAMENTS

PERU, SOUTH AMERICA
LENT BY MRS. JULIUS HAASS

112. BOWL, shallow, painted inside and outside.
Nicoya, Pacific Coast of Costa Rica, Central America.
113. OCARINA with four stops. A grotesque human figurine.
Nicoya, Pacific Coast of Costa Rica, Central America.
114. OCARINA, armadillo-like animal in the round, with one paw held to his ear humorously shutting out the sounds made by the musician.
Nicoya, Pacific Coast of Costa Rica, Central America.

C A T A L O G U E

115. OCARINA, animal modeled in the round.
Nicoya, Pacific Coast of Costa Rica, Central America.
116. POT, a bird modeled in the round.
Nicoya, Pacific Coast of Costa Rica, Central America.
117. BOWL with narrow neck, face modeled and painted.
Nicoya, Costa Rica, Central America.
118. OCARINA, bird shaped.
Nicoya, Costa Rica, Central America.
Note: Numbers 110 to 118 were taken from the burial grounds of the ancient Chorotega culture on the peninsula of Nicoya, Pacific Coast of Costa Rica, Central America.
119. POTTERY FROG in black ware. He is humorously shown gasping for breath, replete with food.
Uramita, Republic of Colombia, South America.
120. POTTERY FISH, black ware. The markings on fins and back are incised in yellow.
Uramita, Republic of Colombia, South America.
121. POTTERY GOURD, a conscientious representation of every detail.
Uramita, Republic of Colombia, South America.
Note: Numbers 119 to 121 were taken from a grave near Uramita, Republic of Colombia, South America.
122. SERPENT sensitively modeled in undulating coils.
Rio Sucio, Colombia, South America.
123. PERUVIAN GOLD FIGURE representing the chief deity of the Chibchas, the god Chibchachimi, protector of agriculture and patron of goldsmiths.
Province Cundinamarca, Colombia, South America.
124. PERUVIAN GOLD FIGURE representing the chief deity of the Chibchas, the god Chibchachimi, protector of agriculture and patron of goldsmiths.
Province Cundinamarca, Colombia, South America.
125. GOLD PENDANT, probably a deity.
Central America.
126. SIA CULTURE CEREMONIAL MEAL TRAY. The card indicates the symbols of the earth, sun, cloud, rainbow, sky, corn and cotton. The Sia people inhabit a single pueblo on the north bank of Jemez River, New Mexico.



NUMBER 189

INCENSARIO

OAXACA, MEXICO

LENT BY THE MUSEUM OF ANTHROPOLOGY OF THE UNIVERSITY OF MICHIGAN

127. CATLINITE PIPE in form of bird's head.
Northern Great Plains, United States.
128. JADEITE AMULET, dark green, in the form of a bat. On each wing is incised a human face enframed by a V-shaped band. At the upper end of each wing is an animal head with up-turned nose, and below are parallel lines apparently to designate fingers. This is a very beautiful amulet.
Nicoya, Pacific Coast of Costa Rica, Central America.

129. BAT-LIKE AMULET.

Nicoya, Pacific Coast of Costa Rica, Central America.

130. AMULET, bird-like form.

Nicoya, Pacific Coast of Costa Rica, Central America.

131. AMULET, bird-like form.

Nicoya, Pacific Coast of Costa Rica, Central America.

132. AMULET, parrot-like in profile.

Nicoya, Pacific Coast of Costa Rica, Central America.

133. FLAT AMULET with incised lines.

Nicoya, Pacific Coast of Costa Rica, Central America.

134. AMULET, animal-like.

Nicoya, Pacific Coast of Costa Rica, Central America.

Note: Numbers 128 to 134 were taken from the burial grounds of the ancient Chorotegas on the peninsula of Nicoya, Pacific Coast of Costa Rica, Central America.

135. AMULET, incised grotesque face.

Nicoya, Pacific Coast of Costa Rica, Central America.

136. AMULET, with bird-like face at top.

Nicoya, Pacific Coast of Costa Rica, Central America.

137. AMULET, human face and hands in front.

Nicoya, Pacific Coast of Costa Rica, Central America.

138. AMULET, bird-like, with long beak.

Nicoya, Pacific Coast of Costa Rica, Central America.

139. AMULET, bird-like, prominent beak.

Nicoya, Pacific Coast of Costa Rica, Central America.

140. AMULET, grotesque human face with hands in front.

Nicoya, Pacific Coast of Costa Rica, Central America.

141. AMULET, grotesque human face with hands in front.

Nicoya, Pacific Coast of Costa Rica, Central America.

142. AMULET, grotesque human face with hands in front.

Nicoya, Pacific Coast of Costa Rica, Central America.

143. AMULET, grotesque human face with hands in front.

Nicoya, Pacific Coast of Costa Rica, Central America.

144. AMULET, grotesque human face with hands in front.

Nicoya, Pacific Coast of Costa Rica, Central America.

145. AMULET, grotesque human face with hands in front.

Nicoya, Pacific Coast of Costa Rica, Central America.



NUMBER 221

DECORATIVE GLOBULAR VESSEL

PERU, SOUTH AMERICA

LENT BY THE MUSEUM OF ANTHROPOLOGY OF THE UNIVERSITY OF MICHIGAN

146. AMULET, alligator-like animal.
Nicoya, Pacific Coast of Costa Rica, Central America.
147. AMULET, bird-like.
Nicoya, Pacific Coast of Costa Rica, Central America.
148. AMULET, bird-like.
Nicoya, Pacific Coast of Costa Rica, Central America.
149. AMULET, grotesque figurine, green.
Nicoya, Pacific Coast of Costa Rica, Central America.
150. AMULET, bird-like, with long beak.
Nicoya, Pacific Coast of Costa Rica, Central America.

C A T A L O G U E

151. AMULET, parrot-like profile.
Nicoya, Pacific Coast of Costa Rica, Central America.
 152. AMULET, bird-like, white.
Nicoya, Pacific Coast of Costa Rica, Central America.
 153. AMULET, bat-like, green.
Nicoya, Pacific Coast of Costa Rica, Central America.
 154. AMULET, grotesque human form with folded hands.
Nicoya, Pacific Coast of Costa Rica, Central America.
 155. AMULET, grotesque human form with folded hands, greenish.
Nicoya, Pacific Coast of Costa Rica, Central America.
 156. AMULET, grotesque human form with folded hands.
Nicoya, Pacific Coast of Costa Rica, Central America.
 157. AMULET, grotesque human form with folded hands.
Nicoya, Pacific Coast of Costa Rica, Central America.
 158. AMULET, grotesque human form with folded hands.
Nicoya, Pacific Coast of Costa Rica, Central America.
- Note:* Numbers 135 to 158 were taken from the burial grounds of the ancient Chorotegas on the peninsula of Nicoya, Pacific Coast of Costa Rica, Central America.

LENT BY DAVENPORT PUBLIC MUSEUM

NUMBERS 159 TO 170 INCLUSIVE

159. BOWL richly polychromed in naturalistic humming bird design.
Nazca, Peru, South America.
160. COLORED POT. Idol with body formed of conventionalized human heads between the spines of a centipede. He holds a weapon in his right hand and a trophy head beneath his chin. This jar shows very delicate craftsmanship.
Nazca, Peru, South America.
161. COLORED POT, human monster design. Human heads with upraised hair decorate the animal body.
Nazca, Peru, South America.
162. COLORED POT, human monster design with conventionalized bands of ornament. The base shows the Peruvian feather motif.
Nazca, Peru, South America.



NUMBER 228

BOWL

CHIBCHA CULTURE, COLOMBIA, SOUTH AMERICA
LENT BY THE MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA

163. COLORED POT, the lower border decorated with conventionalized human faces, the upper border of geometric motifs.
Nazca, Peru, South America.
164. COLORED BOWL, bird design.
Nazca, Peru, South America.
165. COLORED POT, human monster design with conventionalized faces and reptile heads in alternating borders.
Nazca, Peru, South America.
166. COLORED POT with neck, and eyelets for cord, human monster design.
Nazca, Peru, South America.
167. BLACK WARE, scroll ornament.
Peru, South America.
168. BLACK WARE, Inca shape. Eyelets under rim for cord. A tiny puma head emerges from the side of the jar.
Peru, South America.

C A T A L O G U E

169. BOTTLE, Trujillo type, light ware, restrained and exquisitely graceful bird design.
Peru, South America.
170. BOWL with stem, maize design, Northern ware.
Peru, South America.

LENT BY THE DETROIT INSTITUTE OF ARTS

NUMBERS 171 TO 174 INCLUSIVE

171. FRAGMENTARY GREEN STONE MASK. Beautifully modeled.
Aztec, Mexico.
172. POTTERY FUNERARY URN Zapotecan culture. The figure wearing a ceremonial collar, a closed mask and large ear plugs, exemplifies formal design.
Oaxaca, Mexico.
173. POTTERY TRIPOD VESSEL Maya culture. The surface decoration in high relief consists of elaborate puma and human heads and rosettes along the sides.
Guatemala type, Central America.
174. POTTERY JAR with rattle foot, the bowl incised with decorative glyphs.
Maya, Nicoya, Costa Rica, Central America.

LENT BY MR. A. GALLATIN

NUMBERS 175 AND 176

175. STONE HEAD. Much conventionalized with simple planes giving an impression of forceful modeling.
Mexico.
176. GREEN STONE MASK. A superb piece of stone carving, characterful and yet delicate in its delineation.
Mexico.

LENT BY MRS. JULIUS HAASS, GROSSE POINT, MICHIGAN

NUMBERS 177 to 188 INCLUSIVE

177. TOLTEC PORTRAIT FIGURE. Crouching figure remarkably full of action.
Valley of Mexico, Mexico.

178. LARGE BOWL, light ware decorated in black with circles and spirals.
Southwest, United States.
179. LIGHT WARE JAR decorated in black geometric designs, pre-Christian era.
Southwest, United States.
180. SMALL JAR decorated in red and brown.
Chiriqui, Central America.



NUMBER 251

TRIPOD STONE METATE

NICARAGUA, CENTRAL AMERICA

LENT BY THE MUSEUM OF THE UNIVERSITY OF PENNSYLVANIA

181. JAR in grotesque animal shape.
Chiriqui, Central America.
182. BOWL, conventionalized animal. Inca.
Peru, South America.
183. BOWL, grotesque human form. Inca.
Peru, South America.
184. SMALL GREEN SOAPSTONE HEAD. Toltec or Maya.
185. SMALL GREEN SOAPSTONE HEAD. Toltec or Maya.
186. SILVER FIGURE, human form.
Probably Chiriqui, Central America.

C A T A L O G U E

187. TWENTY-THREE GOLD AMULETS AND ORNAMENTS. Beautifully wrought gold of the Incas. Conventionalized human forms, birds, animals.
Peru, South America.
188. SILVER BEAKER. Highly conventionalized human head of pre-Inca culture.
Peru, South America.

LENT BY THE MUSEUM OF ANTHROPOLOGY
UNIVERSITY OF MICHIGAN

NUMBERS 189 TO 222 INCLUSIVE

189. INCENSARIO or funerary vase. A highly conventionalized figure wearing a huge headdress, mask, ear plugs, apron and holding a designed bowl; he also wears a jade necklace which is very similar to Number 242.
Oaxaca, Mexico.
190. DOUBLE BOTTLE, black ware, one-half in form of conventionalised human figure with surface decoration.
Peru, South America.
191. BLACK VESSEL. The face bears an incised panel as background to three amusing human figures.
Peru, South America.
192. BLACK BOTTLE whose neck is tapped by a thirsty condor. Further decoration in a border of water motifs.
Peru, South America.
193. GLOBULAR BLACK JAR, its body beautifully divided by vertical bands of geometric and bird motifs.
Peru, South America.
194. BLACK VESSEL, gourd shape.
Peru, South America.
195. BLACK BOTTLE, its neck represents a beautifully designed human head, with ear plugs, necklace, and arms extended upon the body of the vessel.
Peru, South America.
196. GRACEFUL BLACK VESSEL decorated with monkey in relief, its body encircling the mouth of the vessel.
Peru, South America.

197. BLACK BOTTLE decorated with incised geometric bands and conventionalized animal head.
Peru, South America.
198. BLACK VESSEL with mouth in form of a bird's head.
Peru, South America.
199. BOTTLE in flattened circular form. Rare decoration of five modeled snakes, their tails converging beneath the handle, their heads in human form. Black ware.
Peru, South America.



NUMBER 282

PIPE

TREMPER MOUND, SCIOTO COUNTY, OHIO
LENT BY THE OHIO STATE ARCHAEOLOGICAL AND HISTORIAL SOCIETY

200. BLACK WATER BOTTLE, fish form. A little monkey is attempting to scale its neck.
Peru, South America.
201. VESSEL of distinguished form, its black surface effectively incised with vertical and horizontal lines.
Peru, South America.
202. HANDLED JUG of globular form surmounted by a puma head.
Peru, South America.

C A T A L O G U E

203. SMALL BOTTLE, black clay, enhanced by panels of incised geometric borders.
Peru, South America.
204. BLACK BOTTLE. From its neck a serpent in relief descends as an effective decoration.
Peru, South America.
205. LARGE BLACK BOTTLE, its neck a human head, its body formed of incised bands of human, bird and animal motifs.
Peru, South America.
206. DECORATED BLACK CLAY VESSEL with double spouts beneath which extend highly conventionalized human profiles.
Peru, South America.
207. BLACK VESSEL decorated with four panels of alternating realistic and conventionalized birds in relief against an incised background. Similar vase in the R. D'Harcourt collection, Paris.
Peru, South America.
208. FLATTENED GLOBULAR VESSEL, its body in the form of a crouching puma with open jaws. Geometric and fish motifs extend along the sides.
Peru, South America.
209. BEAUTIFUL BOTTLE, black ware. Alligators modeled in high relief beneath incised geometric bands.
Peru, South America.
210. BLACK BOTTLE, incised bands of decoration, surmounted by a modeled bird.
Peru, South America.
211. LARGE PIPE in form of a bird. Stone pipes of similar form have been found in prehistoric Ohio mounds.
Peru, South America.
212. SMALL BLACK BOTTLE. Elaborately incised panels of various fish and reptile forms.
Peru, South America.
213. VESSEL of globular form with four beautifully composed panels bearing bird figures in relief.
Peru, South America.

214. LARGE BLACK FLASK. A well modeled condor taps its neck for water; one side is decorated by a warrior's figure, the other by a fabulous animal.
Peru, South America.



NUMBER 286
SEIP MOUND, ROSS COUNTY, OHIO
LENT BY THE OHIO STATE ARCHAEOLOGICAL AND HISTORICAL SOCIETY

EFFIGY

215. GRAY GREEN POTTERY FIGURE of a man seated. He wears a hat and characteristic ear plugs.
Peru, South America.

C A T A L O G U E

216. BLACK BOTTLE decorated with flying bird bearing off his prey.
Peru, South America.
217. SIMPLE VESSEL of black ware with a highly conventionalized condor at the base of its spout. A more realistic example of this bird figure is seen on Number 192.
Peru, South America.
218. BOTTLE in black ware. A monkey embraces the neck.
Peru, South America.
219. BLACK BOTTLE. The side panels bear two beautifully designed animals, chained by their necks. A composition of graceful curves.
Peru, South America.
220. BLACK BOTTLE, its neck formed of a decorative human head, its body representing elaborate ceremonial robes.
Peru, South America.
221. DECORATIVE GLOBULAR VESSEL in black ware. A puma head wearing a collar surmounts one side, the animal's body is in low relief.
Peru, South America.
222. BLACK PORTRAIT BOTTLE. Its sensitive modeling expresses much character.
Peru, South America.

LENT BY THE MUSEUM OF THE UNIVERSITY OF
PENNSYLVANIA, PHILADELPHIA, PENNSYLVANIA
NUMBERS 223 TO 277 INCLUSIVE

223. LARGE JAR painted in red, brown and yellow with raised decorations.
Comotins, Marajo Island, at the mouth of the Amazon River, Brazil.
224. JAR, terra cotta with handles, below which are grotesque human forms and an all over ribbon pattern in frets and spirals.
San Apollo, Marajo Island, Brazil.
225. JAR, terra cotta with a serpent on one side surrounded by a surface pattern of circles and scrolls.
San Apollo, Marajo Island, Brazil.

226. POT with handles and interesting all over pattern.
San Apollo, Marajo Island, Brazil.



NUMBER 298

ATLANTEAN FIGURE

CHICHEN ITZA, YUCATAN, SOUTH AMERICA
LENT BY THE PEABODY MUSEUM

227. ALLIGATOR WARE VASE, covered with an intricate design.
Comotins, Marajo Island, Brazil.

Note: Specimens number 223 to 227 were collected in 1915 on Marajo Island at the mouth of the Amazon River, Brazil, by Dr. William C. Farabee, on an expedition for the University of Pennsylvania Museum.

228. BOWL of exquisite shape with spreading base and geometric and conventionalized naturalistic designs. Small handles of animal shapes, the tails of which, in relief, form a design around the bowl. Heads of animals look over the edge of the bowl.

Chibcha culture, Colombia, South America.

229. POTTERY EFFIGY PAINTED VASE. A head with long hair and designed headdress.

Proto-Chimu culture, northern coast of Peru, South America.

Note: Specimen numbers 228 and 229 were secured by Dr. William C. Farabee in Peru for the Museum of the University of Pennsylvania.

230. WHISTLING JAR. Two human figures in high headdresses carry a burden. A similar jar is in the Trocadero Museum, Paris.

Proto-Chimu culture, Peru, South America.

231. SINGLE WHISTLING JAR on which a beautifully modeled ocelot reaches for his prey.

Proto-Chimu culture, Trujillo, Peru, South America.

232. RED CLAY PORTRAIT VASE, painted headdress and ear plugs.

Proto-Chimu culture, Trujillo, Peru, South America.

233. TRAY with bird head. Exquisitely simple and suave in shape.

Inca culture, Pachacamac, Peru, South America.

234. CLAY BOTTLE in the form of a most amusing seated human figure.

Proto-Chimu culture, Chimbote, Peru, South America.

235. POTTERY EFFIGY VASE. Figure seated in a chair, head covering tied under the chin, large ear plugs.

Proto-Chimu culture, Chimbote, Peru, South America.

236. BOTTLE. Very interesting type with human heads on the sides whose ears and hair form animal heads between.

Proto-Chimu culture, Trujillo, Peru, South America.

C A T A L O G U E

237. BLACK POTTERY EFFIGY VASE. Small animal, possibly a monkey, eating a large seed pod.

Proto-Chimu culture, Lambayeque, Peru, South America.

Note: Specimens numbered 231 to 235 were collected by Dr. Max Uhle while conducting the University of Pennsylvania Museum's Peruvian Expedition, 1896-97.



NUMBER 336

PUEBLO BONITO, NEW MEXICO
LENT BY THE SMITHSONIAN INSTITUTION

VASE

238. STONE FIGURE of animal, somewhat conventionalized.
Totonac culture, probably Vera Cruz, Mexico.
239. TRIPOD BOWL. Very beautiful Nicoya polychrome ware.
Red-orange and black and white. A masked divinity with
wings, in the center of the bowl, surrounded by wings and
masks on inner rim, forms the decoration.
Ometepe Island, Nicaragua, Central America.
240. OBSIDIAN HEAD. Delicately modeled.
Aztec culture, Mexico.
241. NECKLACE of thirty-eight jadeite beads and one pendant.
Mexico.
242. NECKLACE of fourteen jadeite beads and one pendant. A
similar necklace is represented on the funerary urn, Number 189.
Mexico.
243. FOUR SMALL STONE FIGURINES of human figures very much
stylized.
Mixtec culture, Oaxaca, Mexico.
244. STONE STATUE with long tenon base. Grotesque animal with
open mouth showing teeth.
Province of Solola, Guatemala, Central America.
245. BLACK STONE kneeling figure.
Department of Quezaltenango, Guatemala, Central
America.
246. QUADRUPEDAL STONE METATE, shape of jaguar, see Number 27.
Chiriqui culture, Northern Panama, Central America.
247. STONE VASE. Cast
Maya culture, Uloa River, Honduras, Central America.
248. JADEITE PENDANTS, casts, with relief carvings of human
figures or faces.
Maya culture, Rocnima, Guatemala, Central America.
249. POTTERY WHISTLE FIGURINE, a warrior with shield and club.
Cast.
Maya culture, Rocnima, Guatemala, Central America.
250. POTTERY WHISTLE FIGURINE, a seated old man. Cast.
Maya culture, Rocnima, Guatemala, Central America.
251. TRIPOD STONE METATE with exquisitely decorated underbody
and legs. Alligator motif, see Number 27.
Nicaragua. Central America.

252. STONE PUMA VASE. Cast.

Culture of Chavin, Peru, South America.

253 to 277 inclusive. ANCIENT PERUVIAN TEXTILES. These fabrics are equal in technique and in sophisticated beauty to any woven products known to us today. In realistic or highly conventionalized form, these motifs are inspired by native mythology, by the human form or by native birds, fish, and animals.

LENT BY THE OHIO STATE ARCHAEOLOGICAL
AND HISTORICAL SOCIETY

NUMBERS 278 TO 294 INCLUSIVE

278. TWELVE PIPES. The originals of this group of exquisite effigy pipes were found by Squier and Davis, the pioneer explorers of Ohio Mounds, in 1847, in a mound of the Mound City Group, Ohio. The animal, bird and human forms are most graceful. These are casts owned by the Ohio State Archaeological and Historical Society. The originals are in the Blackmore Museum, Salisbury, England.

279. STONE PIPE. Platform type with decorated rim.
Mound City, Ross County, Ohio .

280. STONE PIPE in the form of an otter bearing a fish in its mouth.
Tremper Mound, Scioto County, Ohio.

281. STONE PIPE in the image of an owl.
Tremper Mound, Scioto County, Ohio.

282. STONE PIPE. A bear in characteristic hunched attitude with eyes set with pearls; its stem is beautifully mended by a contemporary copper band.
Tremper Mound, Scioto County, Ohio.

283. PIPE. In the image of a squirrel, with paws upheld and tail arched over back.
Tremper Mound, Scioto County, Ohio.

284. PIPE. A hawk form, its eyes set with pearls. The head is poised inquisitively and the wing feathers are delicately incised.
Tremper Mound, Scioto County, Ohio.

C A T A L O G U E

285. PIPE. Cast, a human image in native dress and ornaments. Pre-historic stone sculpture.
Adena Mound, Ross County, Ohio.
286. EFFIGY, a duck resting on its breast, its bill extended along its back in natural attitude of repose. This is a most beautiful piece of stone carving.
Seip Mound, Ross County, Ohio.
287. EFFIGY, a bird, probably a woodpecker, with beak to the ground, shown in sculptured simplicity.
Seip Mound, Ross County, Ohio.
288. TORTOISE SHELL ORNAMENT representing the swan.
Note: The Curator of The Toledo Museum of Art, J. Arthur MacLean, assisted Harry C. Shetrone, director of the Ohio State Excavation, and personally exhumed this interesting and exquisitely graceful conventionalized swan form. It was cut from the shell of a deep sea tortoise probably caught in the waters of the Gulf of Mexico.
Seip Mound, Ross County, Ohio.
289. TWO COPPER EAR ORNAMENTS, silver plated. Similar ear plugs will be found on many representations of human heads in this exhibition.
Hopewell Group, Ross County, Ohio.
290. BEAR TEETH set with Pearls. These are canines of a grizzly.
Hopewell Group, Ohio.
- 291 and 292. TWO STRINGS OF PEARLS. These pearls are fresh water gems and were used profusely in the ornamentation of objects and of textiles.
Hopewell Group, Ohio.
293. HUMAN HEAD IN COPPER. This exquisitely modeled little head is a revelation of beauty.
Hopewell Group, Ohio.
294. ENGRAVED STONE. Imaginary monster, dragon-like animal or fish, incised on a tablet or ceremonial spear point of black Ohio shale. In view of the natural superstition of the time it would seem highly probable that in this instance the pre-historic artist has depicted a fish monster, supposed to have inhabited, or to have been seen in the waters of the Scioto, which flowed near by.
The Feurt Mounds and Village Site, Ohio.



NUMBER 346

ORIZABA, MEXICO

STONE YOKE

LENT BY THE SMITHSONIAN INSTITUTION

LENT BY PEABODY MUSEUM, HARVARD UNIVERSITY

NUMBERS 295 TO 301 INCLUSIVE

295. PLAQUE, cast. This ornament was cut from a large pebble of jadeite and was probably carved by an abrasive of hard sand operated by wooden tools. It is perforated from side to side near the top for suspension and at the bottom there are nine dowel perforations for the further suspension of beads. The human figure wears an elaborate headdress in the form of a conventionalized face, the lower jaw being drawn around the head of the subject like a chin strap.

This carving is representative of Zapotecan civilization which flourished from 1000 to 1300 A. D.

Region of the Zapotecan Ruin of Montealban, Southern Mexico.

296. JADEITE PLAQUE, cast. Of the early Mayas carved on a sawn slab of opaque material. This piece probably dates from the fifth or sixth century A. D. It represents a human figure in front view seated cross-legged and with a conventionalized animal headdress. The earliest dated object of Maya art is the Tuxtla Statuette, number 348, made of jadeite, 98 B. C. A second early object is the famous Leyden plate with a finely delineated human figure. It, therefore, appears that the carving of jadeite is one of the primitive arts of the Mayas. Archaic specimens show figures roughly following the shapes of natural pebbles. In a second stage the figures are on slabs. In the finest of these the drawing is delineated in sunken lines. In the First Empire of the Mayas, relief is much higher and after the invention of the tubular drill about 400 A. D. technical control over shapes is found. In the present specimen the eyes of the grotesque head and the ear plugs at the side of the face were made by the tubular drill. This drill was a hollow section of bamboo held in a vertical position and whirled between the hands. The cutting was done by an abrasive.

Cast of the original in the Peabody Museum.

297. AZTEC REPRESENTATION IN JADEITE of the Goddess Coyolxauhqui, a sister of the Aztec war god Uitzilopochtli. This goddess is also represented in the National Museum of Mexico by a gigantic head of green stone. The symbolism here follows that of the large sculpture. Note the shells over the hair on the top of the head. The objects attached to the cheek and connected by a line passing over the nose are intended to picture gold bells, and in the gigantic head we find the hieroglyph of gold associated with the bells. The peculiar expression of the face and especially the narrow eyes and open mouth indicate that the whole represents a mask made from the flayed skin of a human figure.

Cast of the original in the Peabody Museum.

C A T A L O G U E

298. ATLANTEAN FIGURE, dated from the Toltec Period 1191 to 1400 A. D. This is one of the supports for table altars. Cast. The original is in the National Museum of Mexico.
Chichen Itza, Yucatan, South America.
299. EARLY MAYA SCULPTURE. This little figure represents the Maya god of maize or Indian corn. The headdress of this figure is a conventionalized ear of corn. Note the plugs in the ear, the feathered bead attached to the nose and the jade jewelry hanging around the neck and around the arms and legs. The figure also has wrist bands, ankle bands, and a girdle to the front on which is attached an apron. The grotesque head at the top of this apron has for its lower jaw a sea shell and another sea shell over each hip. This sculpture is dated about 450 B. C.
Copan, Honduras, Central America.
Cast of the Original in the Peabody Museum.
300. TOLTEC WARRIOR. This figure is one of a procession of figures carved on the walls of a temple of the Toltec period. This date is approximately 1300 A. D. Note that the warrior carries in his right hand a spear thrower, while in his left he holds a barbed lance and has attached to the back of his arm a shield. For headdress the warrior has a feathered bonnet and over his breast is a disk which represents a gold plaque. Opposite the mouth of this figure is a scroll ornament intended to indicate speech.
Chichen Itza, Yucatan, South America.
Cast of the Original in the Peabody Museum.
301. STELA THREE. In the top section two gods or masked humans converse and in the bottom section another masked figure with a rattle in his hand is seated in front of a human figure. The middle portion is given over to a human subject standing in a niche, decorated with feather tufts and holding in his outstretched hand a hieroglyph. This is one of the few monuments at Seibal which cannot be accurately dated, but the sculpture belongs in the second half of the Fifth Century, A. D. From the Ruins of Seibal on the Rio Pasion in Northern Guatemala, Central America.
Cast of the original in the Peabody Museum.

LENT BY THE SMITHSONIAN INSTITUTION

NUMBERS 302 TO 369 INCLUSIVE

Note: All the Pueblo tribes of the Southwest, historic and prehistoric, show cultural similarities if not linguistic affiliations. Intertribal warfare and variable agricultural conditions contributed to clan movements and group mixtures in ancient times; the Spanish conquest of 1540 and following caused still further changes.

302. BOWL. Handsome inner decoration of elaborate black line motifs on white pottery.
Homolobi, Arizona.

303. BOWL. Red orange ground covered with black line motifs.
Homolobi, Arizona.

Note: Homolobi and Chevlon, ruined Pueblo villages near Winslow, Arizona. Following their abandonment, perhaps in the 15th Century, their component clans separated, some going to join the Zuni people; others, to unite with the Hopi.

304. BOWL. Glowing red orange interior decorated with bands of black motifs. Orange exterior covered with red orange scrolls.
Petrified Forest, Arizona.

305. BOWL. Black and dark red, simple white line design.
Four Mile Ruin, Arizona.

306. BOWL. Brilliant inner pattern of black outlined in yellow on a red orange ground.
Four Mile Ruin, Arizona.

307. BOWL. Richly decorated in black, yellow and red orange.
Chevlon, Arizona.

308. BOWL. Sepia decoration on light orange. Inner surface beautifully broken by geometric motifs.
Chevlon, Arizona.

309. BOWL. Elaborate angular motifs in black on red orange ground.
Chevlon, Arizona.

310. BOWL. Elaborate decorative motif in black and red on light orange ground.
Sikyatki, Arizona.

C A T A L O G U E

311. BOWL. Inner border of angular motifs and two human footprints, black on white ground.
Mesa Verde, Colorado.
312. BOWL. Outer border of angular lines. Inner motif on closely lined ground. Black and white.
Mesa Verde, Colorado.



NUMBER 350

MASK

MEXICO
LENT BY THE SMITHSONIAN INSTITUTION

313. BOWL. Inner decoration of fish suspended within curved panels. Black and red on white ground.
Mimbres Valley, New Mexico.
314. BOWL. Four leafed motif and closely lined background in sepia on white inner surface.
Mimbres Valley, New Mexico.
315. BOWL. Inner decoration of a realistic rabbit with line border in sepia on white pottery.
Mimbres Valley, New Mexico.

316. BOWL. Inner swastica decoration in gray on white ground.
Pueblo Bonito, New Mexico.

Note: Pueblo Bonito, in Chaco Canyon, northwestern New Mexico, represents the very acme of Pueblo civilization in pre-Spanish times. The village, a single building covering over three acres of ground and comprising some 800 rooms, stood four stories high and sheltered approximately 1200 persons. Explorations of the National Geographic Society, between 1921 and 1927, indicate Pueblo Bonito was abandoned about 1000 years ago. The site was probably occupied for eight or nine centuries.

317. BOWL. Graceful form with delicate inner decoration of diamond shaped motifs.

Pueblo Bonito, New Mexico.

318. BOWL. Swastica decoration in black and gray on white ground.

Pueblo Bonito, New Mexico.

319. BOWL. Small handles pierced for hanging. Inner decoration of spirals and angles closely lined, giving effect of gray and black on white base.

Pueblo Bonito, New Mexico.

320. BOWL. Inner surface divided by simicircular borders of geometric motifs.

Pueblo Bonito, New Mexico.

321. EFFIGY JAR. In duck form striped with black geometric motifs on white ground.

San Francisco Region, New Mexico.

322. EFFIGY JAR with animal head handle. Graceful shape with bold decoration in black on white.

San Francisco Region, New Mexico.

323. EFFIGY JAR with four feet, ears, eyes, nose and tail. Surface decoration in black and white.

San Francisco Region, New Mexico.

324. EFFIGY JAR. Globular shape with animal head, handle. Bold, black and white surface design.

San Francisco Region, New Mexico.

325. JAR. Red and black geometric bands on cream ground.
Four Mile Ruin, Arizona.

C A T A L O G U E

326. JAR. Red and black geometric borders on cream ground.
Four Mile Ruin, Arizona.
327. MUG. Angular diagonal frets in brown cover the entire exterior. Unity of shape and decoration.
San Juan County, Utah.



NUMBER 371

CHIRIQUÍ, SOUTH AMERICA
THE TOLEDO MUSEUM OF ART

RED POTTERY VASE

328. VASE. Cylinder with handles for suspension, the surface broken by vertical zigzag borders.
Pueblo Bonito, New Mexico.
329. VASE, cylindrical. Tall, of gracefull shape. Surface design of black and white angular motifs.
Pueblo Bonito, New Mexico.

C A T A L O G U E

330. VASE, cylindrical, with small handles for hanging. Surface decoration, gray on white.
Pueblo Bonito, New Mexico.
331. VASE, handled. Surface decoration of angular frets in gray on white ground.
Pueblo Bonito, New Mexico.
332. VASE, handled. Surface decoration of angular frets in gray on white ground.
Pueblo Bonito, New Mexico.
333. VASE, handled, geometric surface decoration.
Pueblo Bonito, New Mexico.
334. VASE, effigy. Duck form with animal head and tail. Geometric borders in black and white.
Pueblo Bonito, New Mexico.
335. VASE, handled, gray and white geometric decoration.
Pueblo Bonito, New Mexico.
336. VASE, handled. Distinguished angular motifs about neck and bowl, in black on white.
Pueblo Bonito, New Mexico.
337. VASE, handled, closely covered with right angle motifs, gray on white.
Pueblo Bonito, New Mexico.
338. BOWL, tripod. Red and black surface pattern of men and animals in conventionalized form.
Ometepe Island, Nicaragua, Central America.
339. BOWL, tripod. Legs in form of birds resting on their tails. Borders of mythological figures of gods and humans, and animal motifs decorate the inner surface.
Ometepe Island, Nicaragua, Central America.
340. EFFIGY JAR decorated with nose, ears, eyes and tail of an animal.
Arkansas.
341. EFFIGY JAR. Dark gray jar decorated with the ears, nose, and eyes of an animal.
Missouri.

342. EFFIGY BOWL. In form of a duck. Water motifs line the edge of the vessel.
Missouri.
343. EFFIGY BOTTLE. Animal head with opening at back.
Missouri.
344. EFFIGY BOTTLE. Opening in the back of the head.
Arkansas.
345. INCENSARIO or funerary vase. This very highly conventionalized figure is a handsome example of pure design.
Zapotecan culture, Oaxaca, Mexico.
346. STONE YOKE, its outer surface beautifully sculptured in low relief. Science has not yet discovered the use intended for such objects. Probably ritualistic.
Orizaba, Mexico.
347. TERRA COTTA HUMAN FIGURE.
Colombia, South America.
348. TUXTLA STATUETTE. Cast. Whereon is inscribed the earliest known contemporary Maya date, May 16, 98 B. C.
349. FEATHERED SERPENT DEITY. Cast. In human form wrapped in feathered surface design sculptured in low relief.
Mexico.
350. MASK, white marble. The quality of the marble is translucent and the carving is exquisitely adapted to the beauty of the material.
Mexico.
351. TERRA COTTA HEAD. Face in animated argument.
Mexico.
352. TERRA COTTA HEAD. Exquisitely sculptured head. Mongol in type.
Mexico.
353. TERRA COTTA HEAD. Specially vivacious in profile, this figure seems to be in animated conversation.
San Juan Teotihuacan, Mexico.
354. TERRA COTTA HEAD. Somewhat archaic in type.
San Juan Teotihuacan, Mexico.
355. TERRA COTTA HEAD. A face of querulous old age.
San Juan Teotihuacan, Mexico.

356. TERRA COTTA HEAD. Exquisite modeling delineates a complex character.
San Juan Teotihuacan, Mexico.
357. TERRA COTTA HEAD. Brutality and humor are apparent in this portrait.
Texcoco, Mexico.
358. TERRA COTTA HEAD. Remarkable in profile.
Texcoco, Mexico.
359. TERRA COTTA HEAD. Cynicism is expressed in this portrait of an individual.
360. TERRA COTTA HEAD. Delicately arched eyebrows and sensitive modeling of the nose and mouth portrays an individual character.
Near City of Mexico, Mexico.
361. TERRA COTTA HEAD. Expressive in front view and in profile.
Mexico.
362. TERRA COTTA HEAD. Laughing face beneath a close cap.
San Juan Teotihuacan, Mexico.
363. TERRA COTTA HEAD. Broadly triangular in shape.
Mexico.
364. PENDANT OF SERPENTINE. Archaic human figure.
Tlascala, Mexico.
365. PENDANT, effigy of serpentine. Feet and folded hands are indicated.
Mexico.
366. PENDANT OF SERPENTINE, effigy. Amusing facial design.
Mexico.
367. PENDANT OF SERPENTINE, effigy. Highly conventionalized, the hands are folded on the knees of the seated figure.
Mexico.
368. PENDANT OF SERPENTINE, effigy. Linear indication of face, hands and feet.
Mexico.
369. PENDANT OF SERPENTINE, effigy. Unusual pose with arms crossed above the knees.
Mexico.

C A T A L O G U E

LENT BY MR. I. N. PHELPS STOKES

370. CARVED BONE. Intricately wrought human figures carved on a mastodon tooth.

COLLECTIONS OF THE TOLEDO MUSEUM OF ART

NUMBERS 371 TO 378 INCLUSIVE

371. RED POTTERY VASE, armadillo ornaments for handles, and armadillo footprints around the neck.
Chiriqui, South America.
372. SMALL STRIPED TRIPOD BOWL with rattle feet.
Chiriqui, South America.
373. TRIPOD BOWL with rattle feet, and armadillo motifs.
Chiriqui, South America.
374. TRIPOD BOWL, with rattle feet.
Chiriqui, South America.
375. TRIPOD BOWL with twisted handles, armadillo motifs on feet.
Chiriqui, South America.
376. SMALL BOWL, black with yellow geometric design. Two handles.
Chiriqui, South America.
377. GRACEFUL POTTERY BOWL with red brush stroke decoration.
Chiriqui, South America.
378. LIGHT RED BOWL, banded in yellow.
Chiriqui, South America.

LENT BY MRS. HANNAH VOSPER, ANN ARBOR, MICHIGAN

NUMBERS 379 TO 384 INCLUSIVE

379. POTTERY JAR with handle decorated with bird head and band of geometric motifs.
Costa Rica, Central America.
380. LARGE POTTERY JAR, the neck in conventionalized human form.
Costa Rica, Central America.
381. SMALL POTTERY JAR with human head.
Costa Rica, Central America.

C A T A L O G U E

382. STONE FIGURE, primitive.
Costa Rica, Central America.
383. STONE AMULET.
Costa Rica, Central America.
384. SMALL STONE HEAD.
Costa Rica, Central America.

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